

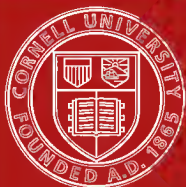
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PHILOSOPHY OF STYLE.

AN ESSAY.

BY

HERBERT SPENCER.



# PHILOSOPHY OF STYLE:

*AN ESSAY.*

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HERBERT SPENCER,

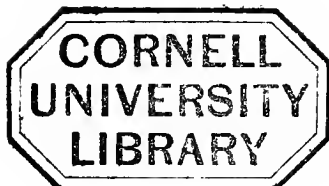
AUTHOR OF

"FIRST PRINCIPLES OF PHILOSOPHY," "SOCIAL STATICS," "ELEMENTS OF PSYCHOLOGY,"  
"ELEMENTS OF BIOLOGY," "EDUCATION," ETC., ETC.

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## PREFACE.

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IF we read the signs of the times aright, we must acknowledge that this is a period of deep research and profound meditation, when men seek to give expression to the laws according to which nature, society, and thought live, move, and have their being. It is a period of transition from the superficial philosophy of a gross materialism to one higher, deeper, better, because more spiritual, and founded on fact and sound principles. The age makes grand and not altogether fruitless efforts to unroll the secrets of the human mind; it constructs the philosophy of history; it contributes some precious fragments toward the philosophy of mathematics; and in the present pamphlet—for we identify the author with the age—it expresses clearly and well a law from which naturally flow the rules of rhetoric and good composition. We have here the first chapter of the philosophy of rhetoric. The enthusiasm with which it was welcomed by men grown gray in literary pursuits, on its first appearance in an English periodical, shows both its merit and its timeliness.

The writer is acquainted with nothing in any language better calculated to subdue the mania for “wild and whirling words” than the present essay, and therefore recommends it to the advanced students of our colleges and universities. Indeed, it can be read with profit as well as with pleasure by “children of a larger growth.”

B. A.



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# THE PHILOSOPHY OF STYLE.

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## PART I.

### *CAUSES OF FORCE IN LANGUAGE WHICH DEPEND UPON ECONOMY OF THE MENTAL ENERGIES.*

#### I.—THE PRINCIPLE OF ECONOMY APPLIED TO WORDS.

COMMENTING on the seeming incongruity between his father's argumentative powers and his ignorance of formal logic, Tristram Shandy says:—"It was a matter of just wonder with my worthy tutor, and two or three fellows of that learned society, that a man who knew not so much as the names of his tools, should be able to work after that fashion with them." Sterne's intended implication that a knowledge of the principles of reasoning neither makes, nor is essential to, a good reasoner, is doubtless true. Thus, too, is it with grammar. As Dr. Latham, condemning the usual school-drill in Lindley Murray, rightly remarks:—"Gross vulgarity is a fault to be prevented; but the proper prevention is to be got from habit—not rules." Similarly, there can be little question that good composition is far less dependent upon acquaintance with its laws, than upon practice and natural aptitude. A clear head, a quick imagination, and a sensitive ear, will go far towards making all rhetorical precepts needless. He who daily hears and reads well-framed sentences, will naturally more or less tend to use similar ones. And where there exists any mental idiosyncrasy—where there is a deficient verbal memory, or an inadequate

sense of logical dependence, or but little perception of order, or a lack of constructive ingenuity; no amount of instruction will remedy the defect. Nevertheless, *some* practical result may be expected from a familiarity with the principles of style. The endeavour to conform to laws may tell, though slowly. And if in no other way, yet, as facilitating revision, a knowledge of the thing to be achieved—a clear idea of what constitutes a beauty, and what a blemish—cannot fail to be of service.

No general theory of expression seems yet to have been enunciated. The maxims contained in works on composition and rhetoric, are presented in an unorganized form. Standing as isolated dogmas—as empirical generalizations, they are neither so clearly apprehended, nor so much respected, as they would be were they deduced from some simple first principle. We are told that “brevity is the soul of wit.” We hear styles condemned as verbose or involved. Blair says that every needless part of a sentence “interrupts the description and clogs the image;” and again, that “long sentences fatigue the reader’s attention.” It is remarked by Lord Kaimes, that “to give the utmost force to a period, it ought, if possible, to be closed with the word that makes the greatest figure.” That parentheses should be avoided and that Saxon words should be used in preference to those of Latin origin, are established precepts. But, however influential the truths thus dogmatically embodied, they would be much more influential if reduced to something like scientific ordination. In this, as in other cases, conviction will be greatly strengthened when we understand the *why*. And we may be sure that a comprehension of the general principle from which the rules of composition result, will not only bring them home to us with greater force, but will discover to us other rules of like origin.

On seeking for some clue to the law underlying these current maxims, we may see shadowed forth in many of them, the importance of economizing the reader's or hearer's attention. To so present ideas that they may be apprehended with the least possible mental effort, is the desideratum towards which most of the rules above quoted point. When we condemn writing that is wordy or confused, or intricate—when we praise this style as easy, and blame that as fatiguing, we consciously or unconsciously assume this desideratum as our standard of judgment. Regarding language as an apparatus of symbols for the conveyance of thought, we may say that, as in a mechanical apparatus, the more simple and the better arranged its parts, the greater will be the effect produced. In either case, whatever force is absorbed by the machine is deducted from the result. A reader or listener has at each moment but a limited amount of mental power available. To recognize and interpret the symbols presented to him, requires part of this power; to arrange and combine the images suggested requires a further part; and only that part which remains can be used for realizing the thought conveyed. Hence, the more time and attention it takes to receive and understand each sentence, the less time and attention can be given to the contained idea; and the less vividly will that idea be conceived.

How truly language must be regarded as a hindrance to thought, though the necessary instrument of it, we shall clearly perceive on remembering the comparative force with which simple ideas are communicated by signs. To say, "Leave the room," is less expressive than to point to the door. Placing a finger on the lips is more forcible than whispering, "Do not speak." A beck of the hand is better than, "Come here." No phrase can convey the idea of surprise so vividly as opening the eyes and raising the eyebrows. A shrug of the shoulders would lose much

by translation into words. Again, it may be remarked that when oral language is employed, the strongest effects are produced by interjections, which condense entire sentences into syllables. And in other cases, where custom allows us to express thoughts by single words, as in *Beware*, *Heigho*, *Fudge*, much force would be lost by expanding them into specific propositions. Hence, carrying out the metaphor that language is the vehicle of thought, there seems reason to think that in all cases the friction and inertia of the vehicle deduct from its efficiency; and that in composition, the chief, if not the sole thing to be done, is, to reduce this friction and inertia to the smallest possible amount. Let us then inquire whether economy of the recipient's attention is not the secret of effect, alike in the right choice and collocation of words, in the best arrangement of clauses in a sentence, in the proper order of its principal and subordinate propositions, in the judicious use of simile, metaphor, and other figures of speech, and even in the rhythmical sequence of syllables.

The greater forcibleness of Saxon English, or rather non-Latin English, first claims our attention. The several special reasons assignable for this may all be reduced to the general reason—economy. The most important of them is early association. A child's vocabulary is almost wholly Saxon. He says, *I have*, not *I possess*—*I wish*, not *I desire*; he does not *reflect*, he *thinks*; he does not beg for *amusement*, but for *play*; he calls things *nice* or *nasty*, not *pleasant* or *disagreeable*. The synonyms which he learns in after years, never become so closely, so organically connected with the ideas signified, as do these original words used in childhood; and hence the association remains less strong. But in what does a strong association between a word and an idea differ from a weak one? Simply in the greater ease and rapidity of the suggestive action. It can be in nothing else. Both of



two words, if they be strictly synonymous, eventually call up the same image. The expression—It is *acid*, must in the end give rise to the same thought as—It is *sour*; but because the term *acid* was learnt later in life, and has not been so often followed by the thought symbolized, it does not so readily arouse that thought as the term *sour*. If we remember how slowly and with what labour the appropriate ideas follow unfamiliar words in another language, and how increasing familiarity with such words brings greater rapidity and ease of comprehension; and if we consider that the same process must have gone on with the words of our mother tongue from childhood upwards, we shall clearly see that the earliest learnt and oftenest used words, will, other things equal, call up images with less loss of time and energy than their later learnt synonyms.\*

The further superiority possessed by Saxon English in its comparative brevity, obviously comes under the same generalization. If it be an advantage to express an idea in the smallest number of words, then will it be an advantage to express it in the smallest number of syllables. If circuitous phrases and needless expletives distract the attention and diminish the strength of the impression produced, then do surplus articulations do so. A certain effort, though commonly an inappreciable one, must be required to recognize every vowel and consonant. If, as all know, it is tiresome to listen to an indistinct speaker, or read a badly-written manuscript; and if, as we cannot doubt, the fatigue is a cumulative result of the attention needed to catch successive syllables; it follows that attention is in such cases absorbed by each syllable. And if this be true when the syllables are difficult of recognition, it will also be true, though in a less degree, when the recognition of them is easy. Hence, the shortness of Saxon words becomes a reason for their greater force. One qualification,

\* See Note A, p. 49.

however, must not be overlooked. A word which in itself embodies the most important part of the idea to be conveyed, especially when that idea is an emotional one, may often with advantage be a polysyllabic word. Thus it seems more forcible to say, "It is *magnificent*," than "It is *grand*." The word *vast* is not so powerful a one as *stupendous*. Calling a thing *nasty* is not so effective as calling it *disgusting*.

There seem to be several causes for this exceptional superiority of certain long words. We may ascribe it partly to the fact that a voluminous, mouth-filling epithet is, by its very size, suggestive of largeness or strength; witness the immense pomposity of sesquipedalian verbiage: and when great power or intensity has to be suggested, this association of ideas aids the effect. A further cause may be that a word of several syllables admits of more emphatic articulation; and as emphatic articulation is a sign of emotion, the unusual impressiveness of the thing named is implied by it. Yet another cause is that a long word (of which the latter syllables are generally inferred as soon as the first are spoken) allows the hearer's consciousness a longer time to dwell upon the quality predicated; and where, as in the above cases, it is to this predicated quality that the entire attention is called, an advantage results from keeping it before the mind for an appreciable time. The reasons which we have given for preferring short words evidently do not hold here. So that to make our generalization quite correct we must say, that while in certain sentences expressing strong feeling, the word which more especially implies that feeling may often with advantage be a many-syllabled or Latin one; in the immense majority of cases, each word serving but as a step to the idea embodied by the whole sentence, should, if possible, be a one-syllabled or Saxon one.

Once more, that frequent cause of strength in Saxon

and other primitive words—their imitative character, may be similarly resolved into the more general cause. Both those directly imitative, as *splash, bang, whiz, roar, &c.*, and those analogically imitative, as *rough, smooth, keen, blunt, thin, hard, crag, &c.*, have a greater or less likeness to the things symbolized; and by making on the senses impressions allied to the ideas to be called up, they save part of the effort needed to call up such ideas, and leave more attention for the ideas themselves.

The economy of the recipient's mental energy, into which are thus resolvable the several causes of the strength of Saxon English, may equally be traced in the superiority of specific over generic words. That concrete terms produce more vivid impressions than abstract ones, and should, when possible, be used instead, is a current maxim of composition. As Dr. Campbell says, "The more general the terms are, the picture is the fainter; the more special they are, the brighter." We should avoid such a sentence as :

—In proportion as the manners, customs, and amusements of a nation are cruel and barbarous, the regulations of their penal code will be severe.

And in place of it we should write :

—In proportion as men delight in battles, bull-fights, and combats of gladiators, will they punish by hanging, burning, and the rack.

This superiority of specific expressions is clearly due to a saving of the effort required to translate words into thoughts. As we do not think in generals but in particulars—as, whenever any class of things is referred to, we represent it to ourselves by calling to mind individual members of it; it follows that when an abstract word is used, the hearer or reader has to choose from his stock of images, one or more, by which he may figure to himself the genus mentioned.\* In doing this, some delay must

\* See Note B, p. 49.

arise—some force be expended; and if, by employing a specific term, an appropriate image can be at once suggested, an economy is achieved, and a more vivid impression produced.

Turning now from the choice of words to their sequence, we shall find the same general principle hold good. We have *à priori* reasons for believing that in every sentence there is some one order of words more effective than any other; and that this order is the one which presents the elements of the proposition in the succession in which they may be most readily put together. As in a narrative, the events should be stated in such sequence that the mind may not have to go backwards and forwards in order to rightly connect them; as in a group of sentences, the arrangement should be such, that each of + them may be understood as it comes, without waiting for subsequent ones; so in every sentence, the sequence of words should be that which suggests the constituents of the thought in the order most convenient for the building up that thought. Duly to enforce this truth, and to prepare the way for applications of it, we must briefly inquire into the mental act by which the meaning of a series of words is apprehended.

We cannot more simply do this than by considering the proper collocation of the substantive and adjective. Is it better to place the adjective before the substantive, or the substantive before the adjective? Ought we to say with the French—*un cheval noir*; or to say as we do—a black horse? Probably, most persons of culture would decide that one order is as good as the other. Alive to the bias produced by habit, they would ascribe to that the preference they feel for our own form of expression. They would expect those educated in the use of the opposite form to have an equal preference for that. And thus they would conclude that neither of these instinctive judgments

is of any worth. There is, however, a philosophical ground for deciding in favour of the English custom. If "a horse black" be the arrangement, immediately on the utterance of the word "horse," there arises, or tends to arise, in the mind, a picture answering to that word; and as there has been nothing to indicate what *kind* of horse, any image of a horse suggests itself. Very likely, however, the image will be that of a brown horse: brown horses being the most familiar. The result is that when the word "black" is added, a check is given to the process of thought. Either the picture of a brown horse already present to the imagination has to be suppressed, and the picture of a black one summoned in its place; or else, if the picture of a brown horse be yet unformed, the tendency to form it has to be stopped. Whichever is the case, a certain amount of hindrance results. But if, on the other hand, "a black horse" be the expression used, no such mistake can be made. The word "black," indicating an abstract quality, arouses no definite idea. It simply prepares the mind for conceiving some object of that colour; and the attention is kept suspended until that object is known. If, then, by the precedence of the adjective, the idea is conveyed without liability to error, whereas the precedence of the substantive is apt to produce a misconception; it follows that the one gives the mind less trouble than the other, and is therefore more forcible.

Possibly it will be objected that the adjective and substantive come so close together, that practically they may be considered as uttered at the same moment; and that on hearing the phrase, "a horse black," there is not time to imagine a wrongly-coloured horse before the word "black" follows to prevent it. It must be owned that it is not easy to decide by introspection whether this is so or not. But there are facts collaterally implying that it

is not. Our ability to anticipate the words yet unspoken is one of them. If the ideas of the hearer kept considerably behind the expressions of the speaker, as the objection assumes, he could hardly foresee the end of a sentence by the time it was half delivered: yet this constantly happens. Were the supposition true, the mind, instead of anticipating, would be continually falling more and more in arrear. If the meanings of words are not realized as fast as the words are uttered, then the loss of time over each word must entail such an accumulation of delays as to leave a hearer entirely behind. But whether the force of these replies be or be not admitted, it will scarcely be denied that the right formation of a picture will be facilitated by presenting its elements in the order in which they are wanted; even though the mind should do nothing until it has received them all.

What is here said respecting the succession of the adjective and substantive is obviously applicable, by change of terms, to the adverb and verb. And without further explanation, it will be manifest, that in the use of prepositions and other particles, most languages spontaneously conform with more or less completeness to this law.

On applying a like analysis to the larger divisions of a sentence, we find not only that the same principle holds good, but that the advantage of respecting it becomes marked. In the arrangement of predicate and subject, for example, we are at once shown that as the predicate determines the aspect under which the subject is to be conceived, it should be placed first; and the striking effect produced by so placing it becomes comprehensible. Take the often-quoted contrast between—"Great is Diana of the Ephesians," and—"Diana of the Ephesians is great." When the first arrangement is used, the utterance of the word "great" arouses those vague associations of an im-

pressive nature with which it has been habitually connected; the imagination is prepared to clothe with high attributes whatever follows; and when the words, "Diana of the Ephesians," are heard, all the appropriate imagery which can, on the instant, be summoned, is used in the formation of the picture: the mind being thus led directly, and without error, to the intended impression. When, on the contrary, the reverse order is followed, the idea, "Diana of the Ephesians," is conceived with no special reference to greatness; and when the words, "is great," are added, the conception has to be remodelled: whence arises a loss of mental energy, and a corresponding diminution of effect. The following verse from Coleridge's "Ancient Mariner," though somewhat irregular in structure, well illustrates the same truth:

" *Alone, alone, all, all alone,*  
*Alone on a wide wide sea!*  
 And never a saint took pity on  
 My soul in agony."

Of course the principle equally applies when the predicate is a verb or a participle. And as effect is gained by placing first all words indicating the quality, conduct, or condition of the subject, it follows that the copula also should have precedence. It is true, that the general habit of our language resists this arrangement of predicate, + copula, and subject; but we may readily find instances of the additional force gained by conforming to it. Thus in the line from "Julius Cæsar"—

"Then *burst* this mighty heart,"

priority is given to a word embodying both predicate and copula. In a passage contained in "The Battle of Flodden Field," the like order is systematically employed with great effect:

"The Border slogan rent the sky!  
*A Home! a Gordon! was the cry;*  
*Loud were the clanging blows:*  
*Advanced,—forced back,—now low, now high,*  
 The pennon sunk and rose;  
 As *bends* the bark's mast in the gale  
 When *rent are* rigging, shrouds, and sail,  
 It wavered 'mid the foes."

Pursuing the principle yet further, it is obvious that for producing the greatest effect, not only should the main divisions of a sentence observe this sequence, but the subdivisions of these should be similarly arranged. In nearly all cases, the predicate is accompanied by some limit or qualification called its complement. Commonly, also, the circumstances of the subject, which form its complement, have to be specified. And as these qualifications and circumstances must determine the mode in which the acts and things they belong to are conceived, precedence should be given to them. Lord Kaimes notices the fact that this order is preferable; though without giving the reason. He says:—"When a circumstance is placed at the beginning of the period, or near the beginning, the transition from it to the principal subject is agreeable: is like ascending or going upward." A sentence arranged in illustration of this will be desirable. Here is one:

—Whatever it may be in theory, it is clear that in practice the French idea of liberty is—the right of every man to be master of the rest.

In this case, were the first two clauses, up to the word "practice" inclusive, which qualify the subject, to be placed at the end instead of the beginning, much of the force would be lost; as thus:

—The French idea of liberty is—the right of every man to be master of the rest; in practice at least, if not in theory.



Similarly with respect to the conditions under which any fact is predicated. Observe in the following example the effect of putting them last :

—How immense would be the stimulus to progress, were the honour now given to wealth and title given exclusively to high achievements and intrinsic worth !

And then observe the superior effect of putting them first :

—Were the honour now given to wealth and title given exclusively to high achievements and intrinsic worth, how immense would be the stimulus to progress !

The effect of giving priority to the complement of the predicate, as well as the predicate itself, is finely displayed in the opening of "Hyperion" :

*" Deep in the shady sadness of a vale  
Far sunken from the healthy breath of morn,  
Far from the fiery noon and eve's one star  
Sat gray-haired Saturn, quiet as a stone."*

Here it will be observed, not only that the predicate "sat" precedes the subject "Saturn," and that the three lines in italics, constituting the complement of the predicate, come before it; but that in the structure of that complement also, the same order is followed: each line being so arranged that the qualifying words are placed before the words suggesting concrete images.

The right succession of the principal and subordinate propositions in a sentence manifestly depends on the same law. Regard for economy of the recipient's attention, which, as we find, determines the best order for the subject, copula, predicate, and their complements, dictates that the subordinate proposition shall precede the principal one, when the sentence includes two. Containing, as the subordinate proposition does, some qualifying or explanatory idea, its priority prevents misconception of the

principal one ; and therefore saves the mental effort needed to correct such misconception. This will be seen in the annexed example.

—The secrecy once maintained in respect to the parliamentary debates, is still thought needful in diplomacy ; and in virtue of this secret diplomacy, England may any day be unawares betrayed by its ministers into a war costing a hundred thousand lives, and hundreds of millions of treasure : yet the English pique themselves on being a self-governed people.

The two subordinate propositions, ending with the semicolon and colon respectively, almost wholly determine the meaning of the principal proposition with which it concludes ; and the effect would be lost were they placed last instead of first.

The general principle of right arrangement in sentences, which we have traced in its application to the leading divisions of them, equally determines the proper order of their minor divisions. In every sentence of any complexity the complement to the subject contains several clauses, and that to the predicate several others ; and these may be arranged in greater or less conformity to the law of easy apprehension. Of course with these, as with the larger members, the succession should be from the less specific to the more specific—from the abstract to the concrete.

Now, however, we must notice a further condition to be fulfilled in the proper construction of a sentence ; but still a condition dictated by the same general principle with the other : the condition, namely, that the words and expressions most nearly related in thought shall be brought the closest together. Evidently the single words, the minor clauses, and the leading divisions of every proposition, severally qualify each other. The longer the time that elapses between the mention of any qualifying mem-

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it becomes a question whether most mental effort will be entailed by the many and long suspensions, or by the correction of successive misconceptions.

This question may sometimes be decided by considering the capacity of the persons addressed. A greater grasp of mind is required for the ready comprehension of thoughts expressed in the direct manner, where the sentences are anywise intricate. To recollect a number of preliminaries stated in elucidation of a coming idea, and to apply them all to the formation of it when suggested, demands a good memory and considerable power of concentration. To one possessing these, the direct method will mostly seem the best; while to one deficient in them it will seem the worst. Just as it may cost a strong man less effort to carry a hundred-weight from place to place at once, than by a stone at a time; so, to an active mind it may be easier to bear along all the qualifications of an idea and at once rightly form it when named, than to first imperfectly conceive such idea, and then carry back to it, one by one, the details and limitations afterwards mentioned. While conversely, as for a boy the only possible mode of transferring a hundred-weight, is that of taking it in portions; so, for a weak mind, the only possible mode of forming a compound conception may be that of building it up by carrying separately its several parts.

That the indirect method—the method of conveying the meaning by a series of approximations—is best fitted for the uncultivated, may indeed be inferred from their habitual use of it. The form of expression adopted by the savage, as in—“Water, give me,” is the simplest type of the approximate arrangement. In pleonasm, which are comparatively prevalent among the uneducated, the same essential structure is seen; as, for instance, in—“The men, they were there.” Again, the old possessive case—“The king, his crown,” conforms to the like order of

thought. Moreover, the fact that the indirect mode is called the natural one, implies that it is the one spontaneously employed by the common people: that is—the one easiest for undisciplined minds.

There are many cases, however, in which neither the direct nor the indirect structure is the best; but where an intermediate structure is preferable to both. When the number of circumstances and qualifications to be included in the sentence is great, the most judicious course is neither to enumerate them all before introducing the idea to which they belong, nor to put this idea first and let it be remodelled to agree with the particulars afterwards mentioned; but to do a little of each. Take a case. It is desirable to avoid so extremely indirect an arrangement as the following:

—“We came to our journey’s end, at last, with no small difficulty, after much fatigue, through deep roads, and bad weather.”

Yet to transform this into an entirely direct sentence would not produce a satisfactory effect; as witness:—

—At last, with no small difficulty, after much fatigue, through deep roads, and bad weather, we came to our journey’s end.

Dr. Whately, from whom we quote the first of these two arrangements, proposes this construction:—

—“At last, after much fatigue, through deep roads and bad weather, we came, with no small difficulty, to our journey’s end.”

Here it will be observed that by introducing the words “we came” a little earlier in the sentence, the labour of carrying forward so many particulars is diminished, and the subsequent qualification “with no small difficulty” entails an addition to the thought that is very easily made. But a further improvement may be produced by introducing the words “we came” still earlier; especially if at

the same time the qualifications be rearranged in conformity with the principle already explained, that the more abstract elements of the thought should come before the more concrete. Observe the better effect obtained by making these two changes :

—At last, with no small difficulty, and after much fatigue, we came, through deep roads and bad weather, to our journey's end.

This reads with comparative smoothness; that is—with less hindrance from suspensions and reconstructions of thought—with less mental effort.

Before dismissing this branch of our subject, it should be further remarked, that even when addressing the most vigorous intellects, the direct style is unfit for communicating ideas of a complex or abstract character. So long as the mind has not much to do, it may be well able to grasp all the preparatory clauses of a sentence, and to use them effectively; but if some subtlety in the argument absorb the attention—if every faculty be strained in endeavouring to catch the speaker's or writer's drift, it may happen that the mind, unable to carry on both processes at once, will break down, and allow the elements of the thought to lapse into confusion.

## II.—THE EFFECT OF FIGURATIVE LANGUAGE EXPLAINED

Turning now to consider figures of speech, we may equally discern the same general law of effect. Underlying all the rules given for the choice and right use of them, we shall find the same fundamental requirement—economy of attention. It is indeed chiefly because they so well subserve this requirement, that figures of speech are employed. To bring the mind more easily to the desired

conception, is in many cases solely, and in all cases mainly, their object.\*

Let us begin with the figure called Synecdoche. The advantage sometimes gained by putting a part for the whole, is due to the more convenient, or more accurate, presentation of the idea. If, instead of saying "a fleet of ten ships," we say "a fleet of ten *sail*," the picture of a group of vessels at sea is more readily suggested; and is so because the sails constitute the most conspicuous parts of vessels so circumstanced: whereas the word *ships* would very likely remind us of vessels in dock. Again, to say, "All *hands* to the pumps," is better than to say, "All *men* to the pumps;" as it suggests the men in the special attitude intended, and so saves effort. Bringing "*gray hairs* with sorrow to the grave," is another expression, the effect of which has the same cause.

The occasional increase of force produced by Metonymy may be similarly accounted for. "The low morality of *the bar*," is a phrase both more brief and significant than the literal one it stands for. A belief in the ultimate supremacy of intelligence over brute force, is conveyed in a more concrete, and therefore more realizable form, if we substitute *the pen* and *the sword* for the two abstract terms. To say, "Beware of drinking!" is less effective than to say, "Beware of *the bottle*!" and is so, clearly because it calls up a less specific image.

The Simile is in many cases used chiefly with a view to ornament; but whenever it increases the *force* of a passage, it does so by being an economy. Here is an instance:

—The illusion that great men and great events came oftener in early times than now, is partly due to historical perspective. As in a range of equidistant columns, the furthest off look the closest; so, the conspicuous objects of the past seem more thickly clustered the more remote they are.

\* See Note D, p. 51.



To construct by a process of literal explanation, the thought thus conveyed, would take many sentences; and the first elements of the picture would become faint while the imagination was busy in adding the others. But by the help of a comparison all effort is saved; the picture is instantly realized, and its full effect produced.

Of the position of the Simile,\* it needs only to remark, that what has been said respecting the order of the adjective and substantive, predicate and subject, principal and subordinate propositions, &c., is applicable here. As whatever qualifies should precede whatever is qualified, force will generally be gained by placing the simile before the object to which it is applied. That this arrangement is the best, may be seen in the following passage from the "Lady of the Lake":—

"As wreath of snow, on mountain breast,  
Slides from the rock that gave it rest,  
Poor Ellen glided from her stay,  
And at the monarch's feet she lay."

Inverting these couplets will be found to diminish the effect considerably. There are cases, however, even where the simile is a simple one, in which it may with advantage be placed last; as in these lines from Alexander Smith's "Life Drama":—

"I see the future stretch  
All dark and barren as a rainy sea."

The reason for this seems to be, that so abstract an idea as that attaching to the word "future," does not pro-

\* Properly the term "simile" is applicable only to the entire figure, inclusive of the two things compared and the comparison drawn between them. But as there exists no name for the illustrative member of the figure, there seems no alternative but to employ "simile" to express this also. This context will in each case show in which sense the word is used.

sent itself to the mind in any definite form; and hence the subsequent arrival at the simile entails no reconstruction of the thought.

Such, however, are not the only cases in which this order is the most forcible. As the advantage of putting the simile before the object depends on its being carried forward in the mind to assist in forming an image of the object; it must happen that if, from length or complexity, it cannot be so carried forward, the advantage is not gained. The annexed sonnet, by Coleridge, is defective from this cause:

“As when a child, on some long winter’s night,  
 Affrighted, clinging to its grandam’s knees,  
 With eager wond’ring and perturb’d delight  
 Listens strange tales of fearful dark decrees,  
 Mutter’d to wretch by necromantic spell;  
 Or of those hags who at the witching time  
 Of murky midnight, ride the air sublime,  
 And mingle foul embrace with fiends of hell;  
 Cold horror drinks its blood! Anon the tear  
 More gentle starts, to hear the beldame tell  
 Of pretty babes, that lov’d each other dear,  
 Murder’d by cruel uncle’s mandate fell:  
 Ev’n such the shiv’ring joys thy tones impart,  
 Ev’n so, thou, Siddons, meltest my sad heart.”

Here, from the lapse of time and accumulation of circumstances, the first part of the comparison is forgotten before its application is reached; and requires re-reading. Had the main idea been first mentioned, less effort would have been required to retain it, and to modify the conception of it into harmony with the comparison, than to remember the comparison, and refer back to its successive features for help in forming the final image.

The superiority of the Metaphor to the Simile is ascribed by Dr. Whately to the fact that “all men are more

gratified at catching the resemblance for themselves, than in having it pointed out to them." But after what has been said, the great economy it achieves will seem the more probable cause. Lear's exclamation—

"Ingratitude! thou marble-hearted fiend,"

would lose part of its effect were it changed into—

"Ingratitude! thou fiend with heart like marble;"

and the loss would result partly from the position of the simile and partly from the extra number of words required. When the comparison is an involved one, the greater force of the metaphor, consequent on its greater brevity, becomes much more conspicuous. If, drawing an analogy between mental and physical phenomena, we say,

—As, in passing through the crystal, beams of white light are decomposed into the colours of the rainbow; so, in traversing the soul of the poet, the colourless rays of truth are transformed into brightly-tinted poetry;— it is clear that in receiving the double set of words expressing the two halves of the comparison, and in carrying the one half to the other, considerable attention is absorbed. Most of this is saved, however, by putting the comparison in a metaphorical form, thus:

—The white light of truth, in traversing the many-sided transparent soul of the poet, is refracted into irised poetry.

How much is conveyed in a few words by the help of the Metaphor, and how vivid the effect consequently produced, may be abundantly exemplified. From "A Life Drama" may be quoted the phrase,

"I spear'd him with a jest,"

as a fine instance among the many which that poem contains. A passage in the "Prometheus Unbound," of Shel-

ley, displays the power of the metaphor to great advantage:

“Methought among the lawns together  
We wandered, underneath the young gray dawn,  
**And** multitudes of dense white fleecy clouds  
Were wandering in thick flocks along the mountains  
*Shepherded* by the slow unwilling wind.”

This last expression is remarkable for the distinctness with which it realizes the features of the scene: bringing the mind, as it were, by a bound to the desired conception.

But a limit is put to the advantageous use of the Metaphor, by the condition that it must be sufficiently simple to be understood from a hint. Evidently, if there be any obscurity in the meaning or application of it, no economy of attention will be gained; but rather the reverse. Hence, when the comparison is complex, it is usual to have recourse to the Simile. There is, however, a species of figure, sometimes classed under Allegory, but which might, perhaps, be better called Compound Metaphor, that enables us to retain the brevity of the metaphorical form even where the analogy is intricate. This is done by indicating the application of the figure at the outset, and then leaving the mind to continue the parallel. Emerson has employed it with great effect in the first of his “Lectures on the Times”:

“The main interest which any aspects of the Times can have for us, is the great spirit which gazes through them, the light which they can shed on the wonderful questions, What are we, and Whither do we tend? We do not wish to be deceived. Here we drift, like white sail across the wild ocean, now bright on the wave, now darkling in the trough of the sea; but from what port did we sail? Who knows? Or to what port are we bound? Who knows? There is no one to tell us but such poor weather-tossed mariners as ourselves, whom we speak as we pass, or who have hoisted some signal, or floated to us some letter in a bottle

from afar. But what know they more than we? They also found themselves on this wondrous sea. No; from the older sailors nothing. Over all their speaking-trumpets the gray sea and the loud winds answer—Not in us; not in Time.”

The division of the Simile from the Metaphor is by no means a definite one. Between the one extreme in which the two elements of the comparison are detailed at full length and the analogy pointed out, and the other extreme in which the comparison is implied instead of stated, come intermediate forms, in which the comparison is partly stated and partly implied. For instance:

—Astonished at the performances of the English plough, the Hindoos paint it, set it up, and worship it; thus turning a tool into an idol: linguists do the same with language.

There is an evident advantage in leaving the reader or hearer to complete the figure. And generally these intermediate forms are good in proportion as they do this; provided the mode of completing it be obvious.

Passing over much that may be said of like purport upon Hyperbole, Personification, Apostrophe, &c., let us close our remarks upon construction by a typical example, The general principle which has been enunciated is, that other things equal, the force of all verbal forms and arrangements is great, in proportion as the time and mental effort they demand from the recipient is small. The corollaries from this general principle have been severally illustrated; and it has been shown that the relative goodness of any two modes of expressing an idea, may be determined by observing which requires the shortest process of thought for its comprehension. But though conformity in particular points has been exemplified, no cases of complete conformity have yet been quoted. It is indeed difficult to find them; for the English idiom does not com

monly permit the order which theory dictates. A few, however, occur in Ossian. Here is one:

“As autumn’s dark storms pour from two echoing hills, so towards each other approached the heroes. As two dark streams from high rocks meet and mix, and roar on the plain: loud, rough, and dark in battle meet Lochlin and Inisfail. \* \* \* As the troubled noise of the ocean when roll the waves on high; as the last peal of the thunder of heaven; such is noise of the battle.”

Except in the position of the verb in the first two similes, the theoretically best arrangement is fully carried out in each of these sentences. The simile comes before the qualified image, the adjectives before the substantives, the predicate and copula before the subject, and their respective complements before them. That the passage is open to the charge of being bombastic proves nothing; or rather, proves our case. For what is bombast but a force of expression too great for the magnitude of the ideas embodied? All that may rightly be inferred is, that only in very rare cases, and then only to produce a climax, should *all* the conditions of effective expression be fulfilled.

### III.—ARRANGEMENT OF MINOR IMAGES IN BUILDING UP A THOUGHT.

Passing on to a more complex application of the doctrine with which we set out, it must now be remarked, that not only in the structure of sentences, and the use of figures of speech, may economy of the recipient’s mental energy be assigned as the cause of force; but that in the choice and arrangement of the minor images, out of which some large thought is to be built up, we may trace the same condition to effect. To select from the sentiment, scene, or event described, those typical elements which carry many others along with them; and so, by

saying a few things but suggesting many, to abridge the description ; is the secret of producing a vivid impression. An extract from Tennyson's "Mariana" will well illustrate this :

' All day within the dreamy house,  
The door upon the hinges oreaked,  
The blue fly sung i' the pane; the mouse  
Behind the mouldering wainscot shrieked,  
Or from the crevice peered about."

The several circumstances here specified bring with them many appropriate associations. Our attention is rarely drawn by the buzzing of a fly in the window, save when every thing is still. While the inmates are moving about the house, mice usually keep silence ; and it is only when extreme quietness reigns that they peep from their retreats. Hence each of the facts mentioned, presupposing numerous others, calls up these with more or less distinctness ; and revives the feeling of dull solitude with which they are connected in our experience. Were all these facts detailed instead of suggested, the attention would be so frittered away that little impression of dreariness would be produced. Similarly in other cases. Whatever the nature of the thought to be conveyed, this skilful selection of a few particulars which imply the rest, is the key to success. In the choice of competent ideas, as in the choice of expressions, the aim must be to convey the greatest quantity of thoughts with the smallest quantity of words.

The same principle may in some cases be advantageously carried yet further, by indirectly suggesting some entirely distinct thought in addition to the one expressed. Thus if we say,

—The head of a good classic is as full of ancient myths, as that of a servant-girl of ghost stories ;  
it is manifest that besides the fact asserted, there is an

implied opinion respecting the small value of classical knowledge: and as this implied opinion is recognized much sooner than it can be put into words, there is gain in omitting it. In other cases, again, great effect is produced by an overt omission; provided the nature of the idea left out is obvious. A good instance of this occurs in "Heroes and Hero-worship." After describing the way in which Burns was sacrificed to the idle curiosity of Lion-hunters—people who came not out of sympathy but merely to *see* him—people who sought a little amusement, and who got their amusement while "the Hero's life went for it!" Carlyle suggests a parallel thus:

"Richter says, in the Island of Sumatra there is a kind of 'Light-chafers,' large Fire-flies, which people stick upon spits, and illuminate the ways with at night. Persons of condition can thus travel with a pleasant radiance, which they much admire. Great honour to the Fire-flies! But—!—"

#### IV.—THE SUPERIORITY OF POETRY TO PROSE EXPLAINED.

Before inquiring whether the law of effect, thus far traced, explains the superiority of poetry to prose, it will be needful to notice some supplementary causes of force in expression, that have not yet been mentioned. These are not, properly speaking, additional causes; but rather secondary ones, originating from those already specified—reflex results of them. In the first place, then, we may remark that mental excitement spontaneously prompts the use of those forms of speech which have been pointed out as the most effective. "Out with him!" "Away with him!" are the natural utterances of angry citizens at a disturbed meeting. A voyager, describing a terrible storm he had witnessed, would rise to some such climax as—"Crack went the ropes and down came the mast."



Astonishment may be heard expressed in the phrase—"Never was there such a sight!" All of which sentences are, it will be observed, constructed after the direct type. Again, every one knows that excited persons are given to figures of speech. The vituperation of the vulgar abounds with them: often, indeed, consists of little else. "Beast," "brute," "gallows rogue," "cut-throat villain," these, and other like metaphors and metaphorical epithets, at once call to mind a street quarrel. Further, it may be noticed that extreme brevity is another characteristic of passionate language. The sentences are generally incomplete; the particles are omitted; and frequently important words are left to be gathered from the context. Great admiration does not vent itself in a precise proposition, as—"It is beautiful;" but in the simple exclamation,—"Beautiful!" He who, when reading a lawyer's letter, should say, "Vile rascal!" would be thought angry; while, "He is a vile rascal," would imply comparative coolness. Thus we see that alike in the order of the words, in the frequent use of figures, and in extreme conciseness, the natural utterances of excitement conform to the theoretical conditions of forcible expression.

Hence, then, the higher forms of speech acquire a secondary strength from association. Having, in actual life, habitually heard them in connection with vivid mental impressions; and having been accustomed to meet with them in the most powerful writing; they come to have in themselves a species of force. The emotions that have from time to time been produced by the strong thoughts wrapped up in these forms, are partially aroused by the forms themselves. They create a certain degree of animation; they induce a preparatory sympathy; and when the striking ideas looked for are reached, they are the more vividly realized.

The continuous use of these modes of expression that

are alike forcible in themselves and forcible from their associations, produces the peculiarly impressive species of composition which we call poetry. Poetry, we shall find, habitually adopts those symbols of thought, and those methods of using them, which instinct and analysis agree in choosing as most effective; and becomes poetry by virtue of doing this. On turning back to the various specimens that have been quoted, it will be seen that the direct or inverted form of sentence predominates in them; and that to a degree quite inadmissible in prose. And not only in the frequency, but in what is termed the violence of the inversions, will this distinction be remarked. In the abundant use of figures, again, we may recognize the same truth. Metaphors, similes, hyperboles, and personifications, are the poet's colours, which he has liberty to employ almost without limit. We characterize as "poetical" the prose which uses these appliances of language with any frequency; and condemn it as "over florid" or "affected" long before they occur with the profusion allowed in verse. Further, let it be remarked that in brevity—the other requisite of forcible expression which theory points out, and emotion spontaneously fulfils—poetical phraseology similarly differs from ordinary phraseology. Imperfect periods are frequent; elisions are perpetual; and many of the minor words, which would be deemed essential in prose, are dispensed with.

Thus poetry, regarded as a vehicle of thought, is especially impressive partly because it obeys all the laws of effective speech, and partly because in so doing it imitates the natural utterances of excitement. While the matter embodied is idealized emotion, the vehicle is the idealized language of emotion. As the musical composer catches the cadences in which our feelings of joy and sympathy, grief and despair, vent themselves, and out of these germs evolves melodies suggesting higher phases of these feel-

ings; so, the poet develops from the typical expressions in which men utter passion and sentiment, those choice forms of verbal combination in which concentrated passion and sentiment may be fitly presented.

There is one peculiarity of poetry conducing much to its effect—the peculiarity which is indeed usually thought its characteristic one—still remaining to be considered: we mean its rhythmical structure. This, improbable though it seems, will be found to come under the same generalization with the others. Like each of them, it is an idealization of the natural language of strong emotion, which is known to be more or less metrical if the emotion be not too violent; and like each of them it is an economy of the reader's or hearer's attention. In the peculiar tone and manner we adopt in uttering versified language, may be discerned its relationship to the feelings; and the pleasure which its measured movement gives us, is ascribable to the comparative ease with which words metrically arranged can be recognized.

This last position will scarcely be at once admitted; but a little explanation will show its reasonableness. For if, as we have seen, there is an expenditure of mental energy in the mere act of listening to verbal articulations, or in that silent repetition of them which goes on in reading—if the perceptive faculties must be in active exercise to identify every syllable—then, any mode of so combining words as to present a regular recurrence of certain traits which the mind can anticipate, will diminish that strain upon the attention required by the total irregularity of prose. Just as the body, in receiving a series of varying concussions, must keep the muscles ready to meet the most violent of them, as not knowing when such may come; so, the mind in receiving unarranged articulations, must keep its perceptive active enough to recognize the least easily caught sounds. And as, if the concussions

recur in a definite order, the body may husband its forces by adjusting the resistance needful for each concussion; so, if the syllables be rhythmically arranged, the mind may economize its energies by anticipating the attention required for each syllable.

Far-fetched though this idea will perhaps be thought, a little introspection will countenance it. That we *do* take advantage of metrical language to adjust our perceptive faculties to the force of the expected articulations, is clear from the fact that we are balked by halting versification. Much as at the bottom of a flight of stairs, a step more or less than we counted upon gives us a shock; so, too, does a misplaced accent or a supernumerary syllable. In the one case, we *know* that there is an erroneous pre-adjustment; and we can scarcely doubt that there is one in the other. But if we habitually preadjust our perceptions to the measured movement of verse, the physical analogy above given renders it probable that by so doing we economize attention; and hence that metrical language is more effective than prose, because it enables us to do this.

Were there space, it might be worth while to inquire whether the pleasure we take in rhyme, and also that which we take in euphony, are not partly ascribable to the same general cause.\*

\* See Note E, p. 58.

## PART II.

### CAUSES OF FORCE IN LANGUAGE WHICH DEPEND UPON ECONOMY OF THE MENTAL SENSIBILITIES.

A few paragraphs only, can be devoted to a second division of our subject that here presents itself. To pursue in detail the laws of effect, as applying to the larger features of composition, would carry us beyond our limits. But we may briefly indicate a further aspect of the general principle hitherto traced out, and hint a few of its wider applications.

Thus far, then, we have considered only those causes of force in language which depend upon economy of the mental *energies*: we have now to glance at those which depend upon economy of the mental *sensibilities*. Questionable though this division may be as a psychological one, it will yet serve roughly to indicate the remaining field of investigation. It will suggest that besides considering the extent to which any faculty or group of faculties is tasked in receiving a form of words and realizing its contained idea, we have to consider the state in which this faculty or group of faculties is left; and how the reception of subsequent sentences and images will be influenced by that state. Without going at length into so

wide a topic as the exercise of faculties and its reactive effects, it will be sufficient here to call to mind that every faculty (when in a state of normal activity) is most capable at the outset; and that the change in its condition, which ends in what we term exhaustion, begins simultaneously with its exercise. This generalization, with which we are all familiar in our bodily experiences, and which our daily language recognizes as true of the mind as a whole, is equally true of each mental power, from the simplest of the senses to the most complex of the sentiments. If we hold a flower to the nose for long, we become insensible to its scent. We say of a very brilliant flash of lightning that it blinds us; which means that our eyes have for a time lost their ability to appreciate light. After eating a quantity of honey, we are apt to think our tea is without sugar. The phrase "a deafening roar," implies that men find a very loud sound temporarily incapacitates them for hearing faint ones. To a hand which has for some time carried a heavy body, small bodies afterwards lifted seem to have lost their weight. Now, the truth at once recognized in these, its extreme manifestations, may be traced throughout. It may be shown that alike in the reflective faculties, in the imagination, in the perceptions of the beautiful, the ludicrous, the sublime, in the sentiments, the instincts, in all the mental powers, however we may classify them—action exhausts; and that in proportion as the action is violent, the subsequent prostration is great.

Equally, throughout the whole nature, may be traced the law that exercised faculties are ever tending to resume their original state. Not only after continued rest, do they regain their full power—not only do brief cessations partially reinvigorate them; but even while they are in action, the resulting exhaustion is ever being neutralized. The two processes of waste and repair go on together.

Hence with faculties habitually exercised—as the senses of all persons, or the muscles of any one who is strong—it happens that, during moderate activity, the repair is so nearly equal to the waste, that the diminution of power is scarcely appreciable; and it is only when the activity has been long continued, or has been very violent, that the repair becomes so far in arrear of the waste as to produce a perceptible prostration. In all cases, however, when, by the action of a faculty, waste has been incurred, *some* lapse of time must take place before full efficiency can be reacquired; and this time must be long in proportion as the waste has been great.

Keeping in mind these general truths, we shall be in a condition to understand certain causes of effect in composition now to be considered. Every perception received, and every conception realized, entailing some amount of waste—or, as Liebig would say, some change of matter in the brain; and the efficiency of the faculties subject to this waste being thereby temporarily, though often but momentarily, diminished; the resulting partial inability must affect the acts of perception and conception that immediately succeed. And hence we may expect that the vividness with which images are realized will, in many cases, depend on the order of their presentation: even when one order is as convenient to the understanding as the other.

There are sundry facts which alike illustrate this, and are explained by it. Climax is one of them. The marked effect obtained by placing last the most striking of any series of images, and the weakness—often the ludicrous weakness—produced by reversing this arrangement, depends on the general law indicated. As immediately after looking at the sun we cannot perceive the light of a fire, while by looking at the fire first and the sun afterwards we can perceive both; so, after receiving a brilliant, or

weighty, or terrible thought, we cannot appreciate a less brilliant, less weighty, or less terrible one, while, by reversing the order, we can appreciate each. In Antithesis, again, we may recognize the same general truth. The opposition of two thoughts that are the reverse of each other in some prominent trait, insures an impressive effect; and does this by giving a momentary relaxation to the faculties addressed. If, after a series of images of an ordinary character, appealing in a moderate degree to the sentiment of reverence, or approbation, or beauty, the mind has presented to it a very insignificant, a very unworthy, or a very ugly image; the faculty of reverence, or approbation, or beauty, as the case may be, having for the time nothing to do, tends to resume its full power; and will immediately afterwards appreciate a vast, admirable, or beautiful image better than it would otherwise do. Conversely, where the idea of absurdity due to extreme insignificance is to be produced, it may be greatly intensified by placing it after something highly impressive: especially if the form of phrase implies that something still more impressive is coming. A good illustration of the effect gained by thus presenting a petty idea to a consciousness that has not yet recovered from the shock of an exciting one, occurs in a sketch by Balzac. His hero writes to a mistress who has cooled towards him, the following letter:

“Madame,—Votre conduite m'étonne autant qu'elle m'afflige. Non contente de me déchirer le cœur par vos dédains, vous avez l'indélicatesse de me retenir une brosse à dents, que mes moyens ne me permettent pas de remplacer, mes propriétés étant grevées d'hypothèques.

“Adieu, trop belle et trop ingrate amie! Puissions-nous nous revoir dans un monde meilleur!

“CHARLES-EDOUARD.”

Thus we see that the phenomena of Climax, Antithesis,



and Anticlimax, alike result from this general principle. Improbable as these momentary variations in susceptibility may seem, we cannot doubt their occurrence when we contemplate the analogous variations in the susceptibility of the senses. Referring once more to phenomena of vision, every one knows that a patch of black on a white ground looks blacker, and a patch of white on a black ground looks whiter, than elsewhere. As the blackness and the whiteness must really be the same, the only assignable cause for this, is a difference in their actions upon us, dependent upon the different states of our faculties. It is simply a visual antithesis.

But this extension of the general principle of economy—this further condition to effective composition, that the sensitiveness of the faculties must be continuously husbanded—includes much more than has been yet hinted. It implies not only that certain arrangements and certain juxtapositions of connected ideas are best; but that some modes of dividing and presenting a subject will be more striking than others; and that, too, irrespective of its logical cohesion. It shows why we must progress from the less interesting to the more interesting; and why not only the composition as a whole, but each of its successive portions, should tend towards a climax. At the same time, it forbids long continuity of the same kind of thought, or repeated production of like effects. It warns us against the error committed both by Pope in his poems and by Bacon in his essays—the error, namely, of constantly employing forcible forms of expression: and it points out that as the easiest posture by and by becomes fatiguing, and is with pleasure exchanged for one less easy; so, the most perfectly-constructed sentences will soon weary, and relief will be given by using those of an inferior kind.

Further, we may infer from it not only that should we avoid generally combining our words in one manner, how-

ever good, or working out our figures and illustrations in one way, however telling; but that we should avoid any thing like uniform adherence, even to the wider conditions of effect. We should not make every section of our subject progress in interest; we should not always rise to a climax. As we saw that, in single sentences, it is but rarely allowable to fulfil all the conditions to strength; so, in the larger sections of a composition we must not often conform entirely to the law indicated. We must subordinate the component effect to the total effect.\*

In deciding how practically to carry out the principles of artistic composition, we may derive help by bearing in mind a fact already pointed out—the fitness of certain verbal arrangements for certain kinds of thought. That constant variety in the mode of presenting ideas which the theory demands, will in a great degree result from a skilful adaptation of the form to the matter. We saw how the direct or inverted sentence is spontaneously used by excited people; and how their language is also characterized by figures of speech and by extreme brevity. Hence these may with advantage predominate in emotional passages; and may increase as the emotion rises. On the other hand, for complex ideas, the indirect sentence seems the best vehicle. In conversation, the excitement produced by the near approach to a desired conclusion, will often show itself in a series of short, sharp sentences; while, in impressing a view already enunciated, we generally make our periods voluminous by piling thought upon thought. These natural modes of procedure may serve as guides in writing. Keen observation and skilful analysis would, in like manner, detect further peculiarities of expression produced by other attitudes of mind; and by paying due attention to all such traits, a writer possessed of sufficient versatility might make some approach to a completely-organized work.

\* See Note F, p. 54.

This species of composition which the law of effect points out as the perfect one, is the one which high genius tends naturally to produce. As we found that the kinds of sentence which are theoretically best, are those generally employed by superior minds, and by inferior minds when excitement has raised them; so, we shall find that the ideal form for a poem, essay, or fiction, is that which the ideal writer would evolve spontaneously. One in whom the powers of expression fully responded to the state of feeling, would unconsciously use that variety in the mode of presenting his thoughts, which Art demands. This constant employment of one species of phraseology, which all have now to strive against, implies an undeveloped faculty of language. To have a specific style is to be poor in speech. If we remember that in the far past, men had only nouns and verbs to convey their ideas with, and that from then to now the growth has been towards a greater number of implements of thought, and consequently towards a greater complexity and variety in their combinations; we may infer that we are now, in our use of sentences, much what the primitive man was in his use of words; and that a continuance of the process that has hitherto gone on, must produce increasing heterogeneity in our modes of expression. As now, in a fine nature, the play of the features, the tones of the voice and its cadences, vary in harmony with every thought uttered; so, in one possessed of a fully-developed power of speech, the mould in which each combination of words is cast will similarly vary with, and be appropriate to the sentiment.

That a perfectly-endowed man must unconsciously write in all styles, we may infer from considering how styles originate. Why is Johnson pompous, Goldsmith simple? Why is one author abrupt, another rhythmical, another concise? Evidently in each case the habitual mode of utterance must depend upon the habitual balance

of the nature. The predominant feelings have by use trained the intellect to represent them. But while long, though unconscious, discipline has made it do this efficiently, it remains, from lack of practice, incapable of doing the same for the less active feelings; and when these are excited, the usual verbal forms undergo but slight modifications. Let the powers of speech be fully developed, however—let the ability of the intellect to utter the emotions be complete; and this fixity of style will disappear. The perfect writer will express himself as Junius, when in the Junius frame of mind; when he feels as Lamb felt, will use a like familiar speech; and will fall into the ruggedness of Carlyle when in a Carlylean mood. Now he will be rhythmical and now irregular; here his language will be plain and there ornate; sometimes his sentences will be balanced and at other times unsymmetrical; for a while there will be considerable sameness, and then again great variety. His mode of expression naturally responding to his state of feeling, there will flow from his pen a composition changing to the same degree that the aspects of his subject change. He will thus without effort conform to what we have seen to be the laws of effect. And while his work presents to the reader that variety needful to prevent continuous exertion of the same faculties, it will also answer to the description of all highly-organized products, both of man and of nature: it will be, not a series of like parts simply placed in juxtaposition, but one whole made up of unlike parts that are mutually dependent.\*

\* See Note G, p 54.

## NOTES.

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### A.—IDIOMATIC EXPRESSIONS

WHAT the author says on the apprehension of Anglo-Saxon words, applies with equal force to idiomatic expressions. Arising as they do from the peculiar genius of a people and its language; being, therefore, part and parcel of its way of thinking, their use, far from entailing any loss of mental energy, on the contrary, expedites the communication of thought. It is a spurious taste that condemns them as inelegant. In no sense can they be considered vulgar. Our most vigorous writers never shrink from them. Craik calls them, and rightly so, "the radical fibres of a national speech." Walter Savage Landor says of them: "Every good writer has much idiom; it is the life and spirit of language; and none ever entertained a fear or apprehension that strength and sublimity were to be lowered by it." Young writers are prone to reject the idioms of their mother-tongue, and frequently prefer to gather up that scum of foreign phrases that floats so abundantly upon the surface of bad composition and degenerate language. No better author can be recommended for the study of pure English idioms than John Henry Newman, who is universally acknowledged the greatest master of prose living. Tennyson and William Morris make use of the Anglo-Saxon element almost exclusively in their poems; their popularity tells well for the public taste, and indicates the vein in which an author must work to achieve permanent success.

### B.—PARTICULARS IN THOUGHT.

However effective may be the power of generalization for the philosopher and the mere scientific man, he who aspires to pro-

duce effect in literature, properly so called, must deal in distinct realities. "All things in the exterior world," says a celebrated writer, "are unit and individual, and are nothing else." Search the whole domain of literature, and you will invariably find that authors are popular in proportion to their power of particularizing. The characters they delineate are traced with such discrimination that there is no mistaking one for another; the scenes they describe are pencilled in particulars; the details they enter into are all individual incidents grouped together with a master's hand. It is a happy selection of individual scenes and incidents—a power of using felicitous words to express particular things—that raises the little fishing-book of the gentle and genial linen-draper, Izaak Walton, to the dignity of a classic, and makes of Addison's *Spectator* a better exponent of the age of Queen Anne than any history extant. And it is the absence of all this that characterizes the undisciplined writer and his indigested productions—the type of much that is written in these times. It is far easier to sail in the smooth regions of the possible, than to pilot one's way through the rocks and shoals of actuality; and yet the latter is the only course that leads to the haven of success. If the literary novice would avoid the vagueness and indefiniteness so prevalent in the literature of the day, let him cultivate a spirit of close observation of men and things, and study to obtain fixity of opinion on the topics with which he deals—taking care that, in steering clear of Charybdis, he strikes not upon Scylla; in other words, that he be not more occupied with what he has to do than with what he does, which course Goethe somewhere calls "thinking about thinking," a practice calculated to absorb his best energies to no purpose.

### C.—LABYRINTHINE SENTENCES.

A great expenditure of mental energy accompanies the unravelling of long and labored sentences, and it not unfrequently happens that the result but tallies ill with the pains taken. "A sentence, for example," says De Quincey, "begins with a series of *ifs*; perhaps a dozen lines are occupied with expanding the

conditions under which something is affirmed or denied; here you cannot dismiss and have done with the ideas as you go along; all is hypothetic; all is suspended in air. The conditions are not fully to be understood until you are acquainted with the dependency; you must give a separate attention to each clause of this complex hypothesis, and yet, having done *that* by a painful effort, you have done nothing at all; for you must exercise a reacting attention through the corresponding latter section, in order to follow out its relations to all parts of the hypothesis which sustained it. In fact, under the rude yet also artificial character of newspaper style, each separate monster period is a vast arch, which, not receiving its keystone, not being locked into self-supporting cohesion until you nearly reach its close, imposes of necessity upon the unhappy reader all the *onus* of its ponderous weight through the main process of its construction." The natural style—the style in which a writer speaks as he thinks and feels, and which depends on his temperament and the nature of his subject—ought to be the aim of the literary aspirant. It is free from the labyrinthine complexities here alluded to, and entails a minimum waste of brain, so that "he who runs may read." It pleases all. "When we meet with the natural style," says Pascal, "we are highly delighted, because we expected to see an author, and we find a man."

#### D.—THE ORIGIN OF FIGURATIVE LANGUAGE.

To ask if there existed a time in the history of man when figurative language was not used, is to ask if a time was when the sensitive part of man's nature was steeled to all impression, his soul was frozen to her depths, and his imagination was paralyzed in its creative efforts—a condition of things which sound philosophy and the history of literature hold incompatible with the existence of man as a free agent in life: sound philosophy, because man, as a living organism, being twofold in essence, must live in accordance with the laws of his nature; the history of literature, because the higher we ascend the stream of tradition the clearer and louder is the divine origin of man proclaimed by the sacred

books of primitive nations, and therefore his faculties must have been as free and active as they are to-day. And such is the tendency to which the earliest records point—whether we consider them in art, poetry, architecture, or mythology; all are eloquent though mute witnesses of the creations of the imagination, the faculty most active in forming figurative expressions. To the spontaneous outpourings of his imagination, rendered active by the present attunement of his physical organism, are we to attribute the frequent use of figurative language by man, and not, as some would have us believe, to the fact of his being driven to it by any necessity *ab extra*.

Let us dwell a moment upon the present attunement of man's organism. Science teaches that color, with all its varied hues and tints, resides not in the object colored—that it is no other than ethereal vibrations of certain definite lengths—that these vibrations are set in motion by the swing to and fro of the ultimate particles of the matter of which a lighted body is composed, as the sun, for example—that the bodies against which they strike are so constituted as to absorb some and reflect others—finally, that man's optic nerves are attuned to synchronize with the vibrations reflected, and the phenomenon of seeing such or such a color results. It follows that if Beauty hath her habitation in our universe, living in the setting sun, or in "eve's one star," or sitting on the rainbow that spans the heavens, or walking over green fields and tree-clad hills, or wading through the running brook—

" Making sweet music with the enamelled stones"—

if she dwelleth in the lily's cup or is mantled in the iris-hued mist that presides over the cataract's roar, or floateth on the fragrant air—she doth so because man is. Truly and without affectation can we here exclaim with the poet: "What a piece of work is man! how noble in reason! how infinite in faculty! in apprehension how like a god!" Beware of making him a self-educated brute. Remember that the savage is not a type of the primitive man; for barbarism is the old age of society. Language is not the invention of yesterday; it is one of the most precious heirlooms bestowed by the Divinity at the moment of creation. "*In principio erat verbum*"—in the beginning was the Word. In the



beginning too did Fancy sit at the feet of Reason, delighting him by the fragrance of these beautiful bouquets of speech, called figurative language, wherewith she presented him to adorn the noblest productions of the human mind.

### E.—WHY POETRY PLEASURES.

What the author says of poetry is true as far as its mechanism is concerned; but we must look deeper than the rhythm and cadence of verse for the true source of the pleasure it gives. We must study the vital principle of which these are the embodiment. We all of us are of opinion that the poet's faculty is a something thrown in over and above the ordinary gifts bestowed upon man by the lavish hand of Nature—"poeta nascitur." It is a species of instinct—of a higher order than any thing in the brute creation, but still an instinct—by which the poet, often without knowing the why or wherefore of what he does, throws off those grand strains in which the harmonies of the universe are sung or "high actions and high passions" are described. Now, we do not agree with the Hindoo sagas when they say that the Supreme Being does things through sport; we believe in the eternal fitness of things created by Divine Wisdom; and therefore we are convinced that the poet has a heavenly mission to perform, even as the prophet of old, if he be only faithful to his calling. And we can read this mission in the fact that, while science and art lie buried beneath the ruins of crumbled civilizations, poetry lives on from age to age, enshrined in man's heart. It pleases, because it satisfies some wants of his nature. It interprets those low and vague whisperings that sweep through the depths of his soul; it puts in words the silent yearnings of his heart; it gives a hue and tint to the beauties of earth more lasting than aught the painter's brush can impart; it brings from afar reminiscences of a by-gone bliss; it lifts a corner of the veil that hides the secrets of Nature, and gives him a glimpse of other worlds and another order of things.

## F.—SOUND CRITICISM.

Longinus, in the twenty-third chapter of his little treatise on the Sublime, has a passage which may be aptly quoted as a commentary to what our author gives. "It is with discourses," he says, "as with bodies, which ordinarily owe their principal excellence to the assemblage and just proportion of their members, in such a way that although one member, separated from the others, may have nothing remarkable about it, still all of them together do not fail to make a perfect body." We cannot infer from a fragment of a composition what the whole is, any more than we could describe Babylon from specimens of the bricks used in its construction. This is a principle which sound criticism holds fast to, in pronouncing its judgments on authors and books. Hence the caution with which quotations are to be received when brought to bear on critical points of history; for, torn from the context, they may be interpreted in the most opposite ways, according to the bias of the writer. Whenever it is in our power, we ought to refer to the original and authentic documents, if we would have more than mere conjectural or doubtful knowledge on facts that often intimately concern the individual, as, for example, in the case of religious controversy, so much of which hangs upon quotations.

## G.—SPECIFIC STYLE.

In all literature we have but one instance of this perfect versatility in style—the writings of the myriad-minded Shakespeare. There every character has its own peculiar way of speaking; no two converse in exactly the same tone. Witness the hollow stateliness of the hypocritical king in "Hamlet;" the euphuistic word-play of the crafty Polonius; the rustic humor of the gravediggers; and the grand, natural outpourings of Hamlet's noble soul, fierce as the whirlwind when soliloquizing—gentle as the dew of heaven when with the friend he wears in his "heart of hearts;" the true Horatio—every word two-edged and striking home with giant force when dealing with his masked enemies in moments of assumed lunacy. But Shakespeare is an exception.

Although the author is theoretically correct, we see no tendency toward the practicability of his views. Nations in all stages of their existence have had their characteristic styles, even as they ever retained through all their social changes the features that marked their individuality. Thus we speak to-day of the German style, the French style, or the English style—each one giving rise to ideas distinct in proportion to our acquaintance with the literatures of these nations. As members of the same family have common traits of character, so writers of the same period have a certain family likeness in their productions, all of which strikingly reflect the spirit of their age. No great critical acumen is required to distinguish between a poem written in the Elizabethan age and one composed in the time of Queen Anne; and the objectiveness with which ancient literature is so thoroughly imbued can never be confounded with the eminently subjective character of modern productions. What is true of nations and periods is true of individuals. Besides the common traits of their period, and the more general outlines of their nation, they have individual peculiarities that brand their style as theirs, and theirs alone. These peculiarities are the impress of their individual natures; they are the hieroglyphics in which their characters are inscribed; and though we may not be able to infer what a man is from what he says, still, in his style, if we only read it aright, we can decipher his character. “Le style, c’est l’homme.”

Laying hold of the fact that the writings of individuals invariably bear the stamp of the age in which they live, we have a safe countercheck against the misrepresentations of prejudiced or misguided historians. We can learn more of a period from a ballad that was then popular, than we can from the best and most impartial description of the historian; because in the ballad we are inhaling the atmosphere which those of that period breathed, and are in a position to form a correct idea of how they felt.



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